# Representative List of the Intangible Cultural Heritage of Humanity

**Deadline 31 March 2020 for possible inscription in 2021**

Instructions for completing the nomination form are available at: [https://ich.unesco.org/en/forms](https://ich.unesco.org/en/forms)

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

## A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

<table>
<thead>
<tr>
<th>State(s) Party(ies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Republic of Korea</td>
</tr>
</tbody>
</table>

## B. Name of the element

### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

<table>
<thead>
<tr>
<th>Name of the element in English or French</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talchum, Mask Dance Drama in the Republic of Korea</td>
</tr>
</tbody>
</table>

### B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

<table>
<thead>
<tr>
<th>Name of the element in the language and script of the community concerned, if applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>대한민국의 탈춤</td>
</tr>
</tbody>
</table>

### B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

<table>
<thead>
<tr>
<th>Other name(s) of the element, if any</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talchum, Talnori, Gamyeongeuk, Sandae Nori, Yaryu, Ogwangdae</td>
</tr>
</tbody>
</table>
C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The communities concerned are as follows:

- Yangju Byeolsandae Nori Safeguarding Association (Yangju-si, Gyeonggi-do)
- Tongyeong Ogwangdae Safeguarding Association (Tongyeong-si, Gyeongsangnam-do)
- Goseong Ogwangdae Safeguarding Association (Goseong-gun, Gyeongsangnam-do)
- Gangneung Danoje Festival Safeguarding Association (Ganggneung-si, Gangwon-do)
- Bukcheong Saja Noreum Safeguarding Association (Gangnam-gu, Seoul)
- Bongsan Talchum Safeguarding Association (Gangnam-gu, Seoul)
- Dongnae Yaryu Safeguarding Association (Dongnae-gu, Busan)
- Gangnyeong Talchum Safeguarding Association (Gangnam-gu, Seoul)
- Suyeong Yaryu Safeguarding Association (Suyeong-gu, Busan)
- Songpa Sandae Nori Safeguarding Association (Songpa-gu, Seoul)
- Eunyul Talchum Safeguarding Association (Michuhol-gu, Incheon)
- Hahoe Byeolsingut Talnori Safeguarding Association (Andong-si, Gyeongsangbunk-do)
- Gasan Ogwangdae Safeguarding Association (Sacheon-si, Gyeongsangnam-do)
- Sokcho Saja Nori Safeguarding Association (Sokcho-si, Gangwon-do)
- Toegyewon Sandae Nori Safeguarding Association (Yangju-si, Gyeonggi-do)
- Jinju Ogwangdae Safeguarding Association (Jinju-si, Gyeongsangnam-do)
- Gimhae Ogwangdae Safeguarding Association (Gimhae-si, Gyeongsangnam-do)
- Yechon Cheongdan Noreum Safeguarding Association (Yecheon-gun, Gyeongsangbuk-do)
- International Mask Arts and Culture Organization (a UNESCO-accredited NGO)
- General Federation of Korean Mask Dance Associations (a grass-root organization. As of March 2020, 11 of the above-mentioned 18 safeguarding associations are members and the rest seven are observers)

D. Geographical location and range of the element
Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Talchum is practiced in various regions across the Republic of Korea, with the Seoul/Gyeonggi-do/Incheon area and the Busan/Gyeongsangnam-do area being the main loci of transmission. It exhibits distinct characteristics based on the transmission region, as suggested by the diverse local names referring to each area’s mask dance dramas. It is called Sandae Nori and Byeolsandae Nori in the Seoul/Gyeonggi-do area, but Yaryu, Ogwangdae in the Busan/Gyeongsangnam-do area. There are mask dance drama traditions in Gangwon-do and Gyeongsangbuk-do as well, respectively known as Gwanno Gamyeongeuk, Hahoe Byeolsingut Talnori and Cheongdan Noreum. The traditions originating in North Korea but currently practiced in the Incheon area by North Korean migrant communities are termed Saja Noreum, Saja Nori, and talchum. Talchum is also practiced by ethnic Koreans living in the United States and other countries. Talchum is currently being practiced in North Korea as well.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr
Family name: PARK
Given name: HYUNGBIN
Institution/position: Senior Researcher, World Heritage Division, Cultural Heritage Administration
Address: Daejeon Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea
Telephone number: +82-42-481-3185
Email address: bihn@korea.kr

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Ms. SIM SOYI
Programme Specialist, World Heritage Division, Cultural Heritage Administration
Daejeon Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea
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E-mail address: simso2@korea.kr
1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- [ ] oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- [ ] performing arts
- [ ] social practices, rituals and festive events
- [ ] knowledge and practices concerning nature and the universe
- [ ] traditional craftsmanship
- [ ] other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;

b. the characteristics of the bearers and practitioners of the element;

c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and

d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;

b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;

c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;

d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and

e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

_Talchum_ is a performing art that encompasses dance, music, and theater. In a _talchum_ performance, an ensemble of six to ten musicians accompany masked actors who sing and dance and exchange verbal interactions through theatrical movements. The primary themes addressed by traditional mask dance dramas include the hypocrisy of Buddhist monks, arrogance of the _yangban_ nobility, and people's suffering under the male-dominated patriarchal system. Diverse social issues are humorously expressed through dramatic combinations of songs, dances, movements, and words. Masks, the looks of which show exaggerated and typified representations of everyday personages, are an indispensable element in the presentation of _talchum_.

A Korean mask dance drama does not require a formal stage: Any empty space can become a venue for _talchum_. Those who watch a mask-dance drama are not passive spectators, but important participants. They complete the production with their cheers and boos as the drama unfolds. _Talchum_ is a dynamic theatrical flow of action and sound created through the combined efforts of both the players and spectators.

This flexibility of _talchum_ provided by the audience's active participation and its thematic orientation toward social criticism gave birth to the unique phenomenon of a massive
transmission of *talchum* among young people, particularly university students, during the 1970-80s. This generation is currently playing a critical role in the transmission of *talchum*. In *talchum*, physical and emotional conflict among the characters always ends in a dance of reconciliation. While criticizing that which needs to be criticized, *talchum* always aims toward a greater unity.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Individual *talchum* practitioners are affiliated with respective safeguarding associations. These associations all conduct a wide range of education and training activities drawing on their experience and expertise and the willing participation of their members. They are voluntary grassroots organizations, the operation of which is executed through the collaborative efforts of the membership. They include officially recognized masters who provide a focal point for the transmission of the element based on their accumulated experience and performance skills, including the crafting of the needed masks. The members also conduct various transmission activities depending on their personal areas and years of experience, such as serving as *talchum* trainers or workshop lecturers, participating in performances, and pursuing academic research.

The individual *talchum* safeguarding associations have gathered to form the General Federation of Korean Mask Dance Associations. Also operated through voluntary membership, this group is committed to serving as a communication medium and creating a cooperative network among its affiliates.

In addition, the broader general public can be found learning *talchum* at public educational institutions and practicing it as a pastime. Elementary, middle, and high school students experience *talchum* through both curricular and extracurricular programs. University students and other adult Koreans practice *talchum* in hobby clubs. There are numerous cases of people first encountering mask dance drama as an amateur interest, receiving professional training, and eventually entering a *talchum* safeguarding association. Unlike in the past, women now actively take part in the practice and transmission of the element.

(iii) How are the knowledge and skills related to the element transmitted today?

The safeguarding associations assume leadership of the transmission of the relevant knowledge and skills specifically related to the dances, songs, dialog, and crafting skills. Each safeguarding association develops educational materials to provide systematic transmission of the pertinent mask dance drama. An example of these efforts is the preparation of guidelines for the primary dance moves for each drama. The safeguarding associations offer expert training and education on the dances, songs, and dialog important to the performance of their mask dance dramas and also in mask-making skills and in relevant history and culture.

The safeguarding associations form partnerships with elementary, middle, and high schools to offer extra-curricular for the transmission of *talchum* among teenagers. Some of them also operate training camps for more intensive education. The Goseong Ogwangdae Safeguarding Association has been organizing six-week training camps since 1969, annually receiving 300-400 trainees from all walks of life, including university students, professionals from the arts, interested individuals, and hobby groups. The safeguarding associations for Hahoe Byeolsigut Tainori and Eunyul Talchum dispatch *talchum* trainers to educational programs and club activities in cooperation with local governments. The Hahoe Byeolsigut association also puts on regular performances, contributing to raising public awareness of *talchum*.

Given the nature of *talchum* as a performing art, extensive professional training is required to
(iv) What social functions and cultural meanings does the element have for its community nowadays?

The characters featured in mask dance dramas are based on personages found within the daily reality of traditional Korean society, albeit with a theatrical touch of exaggeration. They display personalities considered typical of a particular class or socially privileged group. *Talchum* performers criticized the problems arising from a strict hierarchical and patriarchal society by satirizing the hypocrisy of the elite classes through comedic dances, acts, and verbal interactions. Although times have changed, the primary themes of traditional mask dance dramas, such as an appeal to universal equality and criticism of rigid social hierarchy, remain relevant today. *Talchum* can serve as a defining symbol of the cultural identity of a particular local area, as demonstrated by the inclusion of the area name in the title of the mask dance drama practiced in that area. The element also includes idiosyncratic cultural features of its home region, such as the dialect and local folksongs. The cultural symbolic quality of *talchum* is exemplified by the return of the Hahoe masks from the National Museum of Korea to the Andong Folk Museum following the persistent requests of local citizens. Mask dance dramas serve as a theme for respective local festivals, contributing to the development of a distinctive local identity.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Originally created during the Joseon Dynasty (1392–1910), Korean mask dance dramas do intrinsically entail certain currently anachronistic aspects of traditional Korean society, such as male dominance, a rigid social hierarchy, and references to the socially disadvantaged without due respect to the hardships they have endured. However, each *talchum* presentation is a one-off event driven by the spontaneity of the moment and unbound by a predetermined script. This spontaneity and active participation of spectators has caused a gradual evolution in step with the changing sociocultural environment. For example, the enthusiastic reaction of female spectators to the scolding of an old man by his wife in Dongnae Yaryu spurred an expansion of this scene in later performances. It is true that men still make up a larger proportion of *talchum* practitioners today. However, since no gender restrictions are placed on membership, female practitioners are on the increase and, more importantly, people today no longer presume that performers should be male. Themed around the criticism of the absurdities and ills of traditional society, the Korean mask dance dramas illustrate the escalation of conflicts stemming from these issues, but eventually end either with a reconciliatory dance encompassing all parties or in the promotion of virtue and punishment of vice. Therefore, *talchum* is not really an art about conflict, but one about harmony and reconciliation. This meshes well with the spirit of mutual respect among communities that is enshrined in the 2003 Convention.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be
considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

As the 18 mask dance dramas are all respectively registered on the heritage inventory, they already possess a high visibility among their local communities. The range of cooperative programs among local mask dance traditions that has been conducted throughout the nomination process will help to expand the current narrow scope of interest among local communities after talchum’s inscription. Talchum’s inscription will also raise local awareness of and interest in other intangible heritage elements inscribed on the Representative List, promoting the understanding of the intangible heritage of humanity among residents. Following inscription, the talchum safeguarding associations will offer information on the UNESCO intangible heritage safeguarding system and its purposes in their performance pamphlets, promotional videos, and during transmission activities. While planning local festivals featuring the participation of talchum safeguarding associations, other intangible heritage elements will also be considered for inclusion, thus promoting the visibility of intangible cultural heritage in general.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The inscription of another intangible cultural heritage element will once again awaken the Korean nation to the importance of intangible cultural heritage. It will boost national interest not only in the newly inscribed element, but also in broader Korean intangible heritage and in the intangible cultural heritage of humanity as a whole. A telling example of this nationwide interest is the 2019 process for selecting candidates for nomination in 2020. When the announcement was made, individual and group practitioners from nine different elements applied. The communities of these elements sent in letters of consent signed by their members along with respective nomination files. They organized a range of academic and public events as part of the preparations for the nomination of their intangible heritage elements. The inscription of talchum will further raise awareness and the visibility of intangible cultural heritage, which is the main purpose of the Representative List.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Possible inscription of talchum will enhance the visibility of the element. As one of the mask dance traditions in the globe along with Nogaku, Makishi masquerade, and Ijele masquerade, the inscription of talchum will also herald the importance of cultural meaning and social functions of mask dance traditions in general. Possible inscription of talchum will encourage various stakeholders to pay attention to similar mask dance traditions. The safeguarding associations, NGOs such as IMACO and UANAK will further strengthen international exchanges including academic events and performances. And the government will support these activities. Through these activities, public understanding of similarities, differences, and cultural contexts of various mask dance traditions will be highlighted and academic interest in the traditions.
will be enhanced, in the countries with similar traditions. These activities will contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the international level.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

The inscription of talchum will expand the consciousness of its practitioners beyond their respective affiliated safeguarding associations and instil in them a sense of responsibility as bearers of Korean mask dance drama, of global mask dance, and even of the overall intangible heritage of humanity. The 18 safeguarding associations have been and will continue to be provided with opportunities for cooperation in the periods before and after inscription. The cooperative process demonstrated in the nomination of talchum will set an example for dialog-based solidarity among relevant individuals and groups for better disseminating intangible heritage. Talchum straddles diverse forms of intangible heritage—oral expression, performing arts, festive events, and traditional crafting. This multi-faceted nature of talchum suggests the potential for exchange and dialog with other forms of intangible heritage. The enhanced visibility of talchum following its inscription is expected to serve as an opportunity to further convert this potential into reality.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

The inscription of talchum, both sharing commonalities with and displaying differences from mask dance traditions in other parts of the world, will remind communities with similar traditions that intangible cultural heritage is constantly being recreated in response to its environment and interactions with nature and history, thus promoting further respect for cultural diversity. Talchum is a performative art that delivers criticisms of the ills of traditional society through music and dance. It has given rise to a modern form of performance called madanggeuk (open-space theater) and has contributed to the creation of a novel form of university festival. The inscription of talchum will further stimulate these creative efforts. Artists in diverse areas will gain an opportunity to encounter and draw inspiration from talchum to create innovative forms of tangible and intangible arts, as demonstrated by talchum performances by the world-famous Korean band BTS in concerts and music videos.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

- Transmission through formal and non-formal education

There are 18 officially recognized talchum safeguarding associations. They operate regular training and education programs for their members in order to hone their skills and broaden their knowledge as professional talchum performers. They additionally offer programs for children and other members of the public based on the firm understanding that expanding the social background for the practice and enjoyment of talchum is indispensable to maintaining and enhancing its viability. Their programs include hosting training camps, dispatching trainers to various events, implementing after-school programs, and organizing mask dance festivals.

- Documentation and research
Documentation and research efforts for *talchum* have been actively conducted by researchers from various academic perspectives, including folklore, oral literature, dance, performing arts, fine arts, musicology, and anthropology. A vast volume of research materials has been accumulated in the form of academic articles (the number of which now surpasses 1,000 items), interview scripts, audiovisual materials, and records of performances.

- **Promotion and revitalization**

The *talchum* safeguarding associations and their members believe that establishing common ground with the general public is critical to the promotion of *talchum*. To this end they are pouring great effort into creating broader opportunities for younger generations to encounter and interact with *talchum*. Along with hosting training camps and dispatching *talchum* trainers, their efforts at promoting *talchum* among a wider public include forming partnerships with schools to offer *talchum* education, presenting regular performances, and organizing the Youth Mask Dance Festival and other events.

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**Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:**

- ☑️ transmission, particularly through formal and non-formal education
- ☑️ identification, documentation, research
- ☑️ preservation, protection
- ☑️ promotion, enhancement
- ☑️ revitalization

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(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

> Not fewer than 150 or more than 250 words

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- **Transmission through formal and non-formal education**

Through the Cultural Heritage Administration (CHA) and the Ministry of Education, the Korean government has included content on *talchum* in the curriculum of selected schools in an effort to support the generational transmission of Korean mask dance drama. The National Intangible Heritage Center is holding capacity-building workshops on a regular basis as a space in which *talchum* practitioners and the practicing communities of other intangible cultural heritage elements can communicate with each other and expand their theoretical base.

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- **Documentation and research**

The National Intangible Heritage Center has documented all of the nationally designated mask dance dramas both in text and video formats. The books and audiovisual materials they produced have been digitized and made available to the public online.

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- **Promotion and revitalization**

In order to establish a stable environment for the systematic transmission of *talchum*, the government has designated 18 mask dance dramas on the national or provincial intangible cultural heritage inventories and provides financial and promotional support for their safeguarding. Under the law, the CHA conducts monitoring of listed intangible heritage elements.
every five years in order to survey the state of transmission of intangible heritage across South Korea, including *talchum*. The results are applied when determining intangible heritage policies.

<table>
<thead>
<tr>
<th>Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:</th>
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</table>

### 3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Inscription will definitely enhance the visibility of *talchum* and boost the public attention given to Korean mask dance drama. In preceding cases in Korea, inscription has never caused a crucial change in the element concerned or posed a threat to its vitality. This is attributable to the well-established safeguarding system in Korea, including the related monitoring measures. In addition, the safeguarding associations and their members do not expect financial benefits or enhanced social standing from inscription. What they hope to gain is an expanded opportunity for sharing *talchum* with the globe, raised awareness of mask dance and other forms of intangible cultural heritage, and a boost in pride in local culture. More importantly, they hope that inscription will contribute to expanding the number of people practicing and enjoying *talchum*.

The local variants of *talchum* are a key contributor to their areas' cultural identities. The importance of *talchum* to local identity is illustrated by the relocation of the nationally designated Hahoe masks from the National Museum of Korea back to their home region of Andong. This demonstrates how important these masks are to the sense of identity of the local community. Although practiced apart from their original geographical bases in North Korea, mask dance dramas are currently transmitted by people from North Korea and their offspring. They serve as an important source of cultural identity among this group. The fact that the local communities consider *talchum* an indispensable aspect of their cultural identities will serve as a counterbalance to any potential harm to vitality after inscription. As a performing art, it is possible for *talchum* to be more commercially adopted with the enhanced visibility gained following inscription. However, for the above-mentioned reasons it is expected that opportunities for commercialization would be sought by groups providing creative shows rather than among the safeguarding associations and their members as traditional bearers of *talchum*. This means that a transmission ecosystem is likely to be established in which the traditional practitioners of *talchum* will continue to focus on the passing down of *talchum* to future generations while creative performing groups will draw on *talchum* as a fresh motif to inspire novel forms of performance. Concerns about the potential commercialization of *talchum* will not be realized. Rather, its inscription will offer a new source of creativity to modern performing artists.

The voluntary establishment of the General Federation of Korean Mask Dance Associations through the concerted efforts of individual *talchum* safeguarding associations was underpinned by their considerable pride in the intangible heritage element they practice. This implies that the *talchum* community holds the power to guard against excessive commercialization and to independently correct wrongs. Besides the practice of *talchum* as a performing art, the crafted masks themselves include a potential for commercialization. However, the general public has a
high level of awareness of *talchum* masks and is able to distinguish masks as part of the Korean intangible heritage from those created as commercial products. This bodes well for the future of *talchum* after its inscription, obstructing any crucial change or excessive commercialization of Korean mask dance drama and suggesting an ability to self-correct if problems arise.

Working in cooperation throughout the nomination process, the safeguarding associations, the General Foundation, and IMACO will maintain their network following inscription in order to promote the significance of *talchum* and raise public awareness of the UNESCO intangible cultural heritage system. As a UNESCO-accredited NGO, IMACO has a firm understanding of the spirit of the UNESCO system, the listing from the 2003 Convention, and the purpose of the Representative List. Drawing on its expert knowledge of the international system, IMACO will offer advice on relevant matters to the safeguarding associations and the General Federation through a close partnership so that the value of *talchum* as intangible cultural heritage will not be compromised.

IMACO has developed a long-term plan to establish an International Mask Culture Archive, a hybrid platform combining an online archive with an offline museum that will provide interested individuals, groups, and communities with easy access to relevant information. As both an international and domestic organization, IMACO will not limit the scope of its activities to mask culture per se, but will address intangible heritage in general through its exchange programs, organization of events, and other safeguarding efforts.

The General Federation, a voluntary network of *talchum* safeguarding associations, will play a critical role in pursuing integrated approaches to the safeguarding and transmission of *talchum* following inscription.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

Through the National Intangible Heritage Center, the government has been providing a support program for Korean intangible heritage elements registered on the Representative List. The program maintains an annual budget of roughly 1 million USD. Applications are collected through a public contest and selected programs are supported for the better safeguarding and promotion of elements inscribed on the Representative List.

As officially designated intangible heritage elements, the individual mask dance dramas concerned will benefit after inscription from the same level of administrative and financial support from the government as they did before. The government will support the transmission of each individual *talchum* and performances by communities. Based on the Act on the Safeguarding and Promotion of Intangible Cultural Heritage, the government establishes a master plan every five years that encompasses matters related to the education, transmission, investigation, documentation, regular monitoring, and digitization of intangible cultural heritage in general, including *talchum*. Regular monitoring is aimed at periodically surveying the state of transmission and the transformation of *talchum* over time. The monitoring process includes expert consultations, field surveys of intangible heritage elements, and the collection of the opinions of communities. The monitoring results are utilized to establish policies for the sustainable safeguarding of intangible heritage, including *talchum*.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The safeguarding associations serving as the practicing community of talchum are in constant dialog with the CHA, the government agency in charge of the safeguarding of talchum, and offer frequent suggestions for the safeguarding of Korean mask dance drama.

Talchum safeguarding measures proposed by the practicing community are translated into revisions to legal provisions and the establishment of new policies. For the purpose of making proposals and consulting on them, the safeguarding associations frequently hold meetings with the CHA and the CHA seeks communication with them through opinion polls and in-depth
There is no gender inequality remaining within the transmission of talchum. The practice of talchum was dominated by men in the past, but restrictions on female participation have completely vanished with time. Female performers participate in the transmission and safeguarding of talchum on an equal footing as males. There are women among the nationally recognized masters of talchum and their assistants, leaderships in the safeguarding associations. And women may freely enter the membership of any safeguarding association. Different treatment based on gender has no place in the process of establishing and implementing safeguarding measures.

Practitioners will play the leading role in implementing safeguarding measures as before, such as giving performances, holding experience programs, organizing festivals, and hosting academic events, while the government financially and administratively supports their efforts. The same will be true for monitoring activities, which are implemented by experts with financial and administrative support from the government.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the World Heritage Division, Cultural Heritage Administration body:

Name and title of Hyungbin PARK, Senior Researcher the contact person:

Address: Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea 35208

Telephone +82-42-481-3185

Email address: bihn@korea.kr

Other relevant information:

Name of the World Heritage Division, Cultural Heritage Administration body:

Name and title of Soyi SIM, Programme Specialist the contact person:

Address: Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea 35208

Telephone +82-42-481-3186

Email address: simso2@korea.kr

Other relevant information:
Name of the Intangible Cultural Heritage Division, Cultural Heritage body: Administration

Name and title of Inah Pang, Senior Researcher, the contact person:

Address: Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea 35208

Telephone number: +82-42-481-4966

Email address: inah9245@korea.kr

Other relevant information:

Name of the Intangible Cultural Heritage Division, Cultural Heritage body: Administration

Name and title of Cheolhoon MOON, Researcher, the contact person:

Address: Government Complex Building #1, 189 Cheongsa-ro, Seo-gu, DAEJEON, Republic of Korea 35208

Telephone number: +82-42-481-4967

Email address: cm1203@korea.kr

Other relevant information:

Name of the Gaya Cultural Heritage Division, Gyeongsangnam-do Provincial body: Government

Name and title of Ms. Jisuk SEO, Team Leader, the contact person:

Address: 248, Yongji-ro, Uichang-gu, Changwon-si, Gyeongsangnam-do, Republic of Korea 51430

Telephone number: +82-55-211-4572

Email address: darimi@korea.kr

Other relevant information:

Name of the Division of Cultural Heritage, Gyeongsangbuk-do Provincial
Name and title of Kyung-mee LEE, Team Leader
the contact person:
Address: 455 Docheong-daero, Pungcheon-myeon, Andong-si, Gyeongsangbuk-do, Republic of Korea 36759
Telephone +82-54-880-3175
Email address: lkm2620@korea.kr

Name of the Cultural Heritage Conservation Team, Cultural Heritage Section, body: Gangwon-do Provincial Government
Name and title of Kyeongwoo PARK, Team Leader
the contact person:
Address: 1 Jungang-ro, Chuncheon-si, Gangwon-do, Republic of Korea 24266
Telephone +82-33-249-2789
Email address: loaerira@korea.kr

Name of the Cultural Heritage Policy Team, Cultural Heritage Division, Gyeonggi-do body: Provincial Government
Name and title of Jaebok LEE, Team Leader
the contact person:
Address: 1 Hyowon-ro, Paldal-gu, Suwon-si, Gyeonggi-do, Republic of Korea 16444
Telephone +82-31-8008-4770
Email address: bokj@gg.go.kr
4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

The *talchum* communities' efforts for inscription began even before the start of the official nomination process in 2019. They repeatedly expressed their enthusiasm for nomination by submitting a series of petitions to the CHA. The *talchum* safeguarding associations paid visits to the CHA, both individually and in groups, and delivered their requests for nomination to the divisions in charge. In addition, they have organized academic events and performances in order to stir up interest and garner support from the general public.

The official nomination process began when the CHA announced a call for candidates for nomination in 2020. The announcement was made public on the CHA's webpage. The CHA also notified all 16 metropolitan city and provincial governments of the call and asked them to publicize this opportunity among all the intangible cultural heritage communities under their jurisdiction. The CHA directly notified the communities of nationally designated intangible cultural heritage elements as well.

In response, nine different intangible heritage elements were submitted as candidates. The communities concerned sent in respective draft nomination files along with letters of consent. Of the nine nominations submitted, the nomination of masked-dance dramas was selected as the most suitable candidate after careful deliberation by intangible cultural heritage experts from various fields. Since that time, the CHA, representatives of the communities of the 18 mask dance dramas, and IMAGO have cooperated closely and held regular meetings. Through this process, the nomination dossier was drawn up and modified based on consultation with stakeholders. The community representatives actively participated in this process and provided their willing consent. As communities sharing an intangible cultural heritage element, all 18 safeguarding associations actively engaged in the nomination process.

The safeguarding associations, the General Federation of Mask Dance Safeguarding Associations, and IMAGO have all closely cooperated throughout the entire nomination process from the initial agreement on the need for inscription to the preparation of the nomination file and drawing up of future safeguarding measures. The General Federation took the lead in devising the agreement on general matters related to the nomination process. After reaching a general agreement, they have worked through the remaining process in constant dialog. The need for nominating *talchum* for inscription on the Representative List itself was suggested by its communities for the purpose of enhanced visibility and sustainable safeguarding. The communities prepared the nomination file with the support of IMAGO and academic specialists and took a leading role in establishing future safeguarding measures in cooperation with the CHA.
4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

The communities concerned with the transmission of talchum are diverse, they voluntarily participated in the nomination process. Those who made the greatest contribution to the nomination of talchum are the 18 safeguarding associations dedicated to the safeguarding of the designated mask dance dramas. They are listed as below.

(1) SongpaSandae Nori Safeguarding Association (chaired by LEE Byeong-ok)
(2) YangjuByeolsandae Nori Safeguarding Association (chaired by SOK Jong-kwan)
(3) GangnyeongTalchum Safeguarding Association (chaired by KIM Jeong-sun)
(4) BongsanTalchum Safeguarding Association (chaired by KIM Sung-hae)
(5) EunyulTalchum Safeguarding Association (chaired by PARK III-hung)
(6) Gangneung Danoje Festival Safeguarding Association (chaired by KIM Jong-gun)

* As an intangible cultural heritage, Gangneung Gwanno Gamyeongeuk is included in the Gangneung Danoje festival.
(7) Hahoe ByeoksinTalnori Safeguarding Association (chaired by KIM Chun-taek)
(8) Gasan Ogwangdae Safeguarding Association (chaired by HAN Nam-ju)
(9) GoseongOgwangdae Safeguarding Association (chaired by LEE Yun-seok)
(10) TongyeongOgwangdae Safeguarding Association (chaired by KIM Hong-jong)
(11) DongnaeYaryu Safeguarding Association (chaired by JEONG Yeong-bae)
(12) SuyeongYaryu Safeguarding Association (chaired by KIM Yeong-seok)
(13) BukcheongSajaNoreum Safeguarding Association (chaired by MIN Kyoung-rok)
(14) Sokcho Saja Nori Safeguarding Association (chaired by KIM Sung-ha)
(15) Toegyewon Sandae Nori Safeguarding Association (chaired by MIN Kyung-jo)
(16) JinjuOgwangdae Safeguarding Association (chaired by HAN Gab-jin)
(17) GimhaeOgwangdae Safeguarding Association (chaired by LEE Myung-sik)
(18) Yechoen Cheongdan Noreum Safeguarding Association (chaired by JEONG Myeong-su)

Each of the 18 safeguarding associations have delivered their consent to the nomination by signing a letter of consent.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to
There are no practices which curtail access to talchum or that restrict information regarding the element. There are groups at universities and colleges practicing mask dance dramas with no restrictions whatsoever. Since all the nominated mask dance dramas are currently registered on national or provincial intangible cultural heritage inventories, all the relevant information including history, scripts, educational materials, and current state of transmission is open to the public. There is no restriction within communities regarding the gender of the practitioners or participants.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.

a. Yangju Byeolsandae Nori Safeguarding Association (Yangju-si, Gyeonggi-do)
b. SOK Jong-kwan, Chairperson
c. 47 Buheung-ro 1399 gil, Yangju city, Gyeonggi-do, Republic of Korea
d. +82-31-840-9986
e. pjhheo0423@hanmail.net
f. www.sandae.com

d. Goseong Ogwangdae Safeguarding Association (Goseong-gun, Gyeongsangnam-do)
b. LEE Yun-seok, Chairperson
c. 2571 Namhae-an daero, Goseong-gun, Gyeongsangnam-do, Republic of Korea
d. +82-55-674-2582
e. hju2582@naver.com
f. www.ogwangdae.or.kr

d. Gangneung Danoje Festival Safeguarding Association (Gangneung-si, Gangwon-do)
b. KIM Jong-gun, Chairperson
c. 1 Danojang-gil, Gangneung city, Gangwon-do, Republic of Korea
d. +82-33-643-1301
e. gndanoje@hanmail.net
f. www.danoje.or.kr

d. Bukcheong Saja Noreum Safeguarding Association (Gangnam-gu, Seoul)
b. MIN Kyoung-rök, Chairperson
f. www.hahoemask.co.kr

a. Gasan Ogwangdae Safeguarding Association (Sacheon-si, Gyeongsangnam-do)
b. HAN Nam-ju, Chairperson
c. 467 Seonjin-gil, Sacheon-si, Gyeongsangnam-do
d. +55-854-6669
e. chum5411@naver.com
f. www.gsokwangdae.com

g. Sokcho Saja Nori Safeguarding Association (Sokcho-si, Gangwon-do)
b. KIM Sung-ha, Chairperson
c. 36-1 Seorak Geumgangdaegyo-ro, Sokcho-si, Gangwon-do, Republic of Korea
d. +82-33-635-9929
e. ems051@naver.com
f.

h. Toegyewon Sandae Nori Safeguarding Association (Yangju-si, Gyeonggi-do)
b. MIN Kyung-jo, Chairperson
c. 2, 611beon-gil, Gyeongchun-ro, Namyangju-si, Gyeonggi-do, Republic of Korea
d. +82-31-571-8437
e. y9720319@hanmail.net
f.

i. Jinju Ogwangdae Safeguarding Association (Jinju-si, Gyeongsangnam-do)
b. HAN Gab-jin, Chairperson
c. 96-10, Namgang-ro 1beon-gil, Jinju-si, Gyeongsangnam-do, Republic of Korea
d. +82-55-746-6888
e. jinjutal@hanmail.net
f.

j. Gimhae Ogwangdae Safeguarding Association (Gimhae-si, Gyeongsangnam-do)
b. LEE Myung-sik, Chairperson
c. 225 Bunseong-ro, Gimhae-si, Gyeongsangnam-do, Republic of Korea
d. +82-55-336-0138
e. ms5@hanmail.net
f.

k. Yecheon Cheongdan Noreum Safeguarding Association (Yecheon-gun, Gyeongsangbuk-do)
b. JEONG Myeong-su, Chairperson
c. 137 Chunghyo-ro, Yecheon-gun, Gyeongsangnam-do, Republic of Korea
d. +82-10-4536-6874
e. kdhbus85@naver.com
f.

l. International Mask Arts and Culture Organization (an UNESCO-accredited NGO)
b. KWEON Young-sae, President
c. 238, Yuksa-ro, Andong, Gyeongsangbuk-do, Republic of Korea
d. +82-54-853-6397
e. imaco@worldmask.org
f. www.worldmask.org
5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

National Intangible Cultural Heritage List
Gyeonggi-do Provincial Intangible Cultural Heritage List
Gyeongsangnam-do Provincial Intangible Cultural Heritage List
Gyeongsangbuk-do Provincial Intangible Cultural Heritage List
Gangwon-do Provincial Intangible Cultural Heritage List

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

문화재청 문화재정책국 무형문화재과
Intangible Cultural Heritage Division, Heritage Policy Bureau, Cultural Heritage Administration
문화재청 국립무형유산원 조사연구기획과
Research and Archiving Division, National Intangible Heritage Center, Cultural Heritage Administration

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

National Intangible Cultural Heritage No.2. Yangju Byeolsandae Nori
National Intangible Cultural Heritage No.6. Tongyeong Ogwangdae
National Intangible Cultural Heritage No.7. Goseong Ogwangdae
Gangneung Gwanno Ganyeongeu(A Part of Gangneung Danoje Festival, designated as National Intangible Cultural Heritage No.13., inscribed on the Representative List in 2008)
National Intangible Cultural Heritage No.15. Bukcheong Saja Noreum
National Intangible Cultural Heritage No.17. Bongsan Talchum
National Intangible Cultural Heritage No.18. Dongnae Yaryu
National Intangible Cultural Heritage No.34. Gangnyeong Talchum
National Intangible Cultural Heritage No.43. Suyeong Yaryu
National Intangible Cultural Heritage No.49. Songpa Sandae Nori
### National Intangible Cultural Heritage No.61. Eunyu ITalchum
National Intangible Cultural Heritage No.69. Hahoe Byeolksingut Talnori
National Intangible Cultural Heritage No.73. Gasan Ogwangdae
Gangwon-do Provincial Intangible Cultural Heritage No.31. Sokcho Saja Nori
Gyeonggi-do Provincial Intangible Cultural Heritage No.52. Toegyewon Sandae Nori
Gyeongsangnam-do Provincial Intangible Cultural Heritage No.27. Jinju Ogwangdae
Gyeongsangnam-do Provincial Intangible Cultural Heritage No.37. Gimhae Ogwangdae
Gyeongsangbuk-do Provincial Intangible Cultural Heritage No.42. Yecheon Cheongdan Noreum

#### (iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

<table>
<thead>
<tr>
<th>Date</th>
<th>Element Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7th Dec 1964</td>
<td>National Intangible Cultural Heritage No.2. Yangju Byeolsandaes Nori</td>
</tr>
<tr>
<td>24th Dec 1964</td>
<td>National Intangible Cultural Heritage No.6. Tongyeong Ogwangdae</td>
</tr>
<tr>
<td>24th Dec 1964</td>
<td>National Intangible Cultural Heritage No.7. Goseong Ogwangdae</td>
</tr>
<tr>
<td>16th Jan 1967</td>
<td>GangneungGwannoGamyeongeuk(A Part of GanneungDanoje Festival, designated as National Intangible Cultural Heritage No.13., inscribed on the Representative List in 2008)</td>
</tr>
<tr>
<td>31st Mar 1967</td>
<td>National Intangible Cultural Heritage No.15. BukcheongSajaNoreum</td>
</tr>
<tr>
<td>16th Jun 1967</td>
<td>National Intangible Cultural Heritage No.17. BongsanTalchum</td>
</tr>
<tr>
<td>21st Dec 1967</td>
<td>National Intangible Cultural Heritage No.18. DongnaeYaryu</td>
</tr>
<tr>
<td>22nd Jul 1970</td>
<td>National Intangible Cultural Heritage No.34. GangnyeongTalchum</td>
</tr>
<tr>
<td>24th Feb 1971</td>
<td>National Intangible Cultural Heritage No.43. SuyeongYaryu</td>
</tr>
<tr>
<td>11th Nov 1971</td>
<td>National Intangible Cultural Heritage No.49. SongpaSandae Nori</td>
</tr>
<tr>
<td>23rd Feb 1978</td>
<td>National Intangible Cultural Heritage No.61. EunyiTalchum</td>
</tr>
<tr>
<td>17th Nov 1980</td>
<td>National Intangible Cultural Heritage No.69. Hahoe ByeolksingutTalnori</td>
</tr>
<tr>
<td>17th Nov 1980</td>
<td>National Intangible Cultural Heritage No.73. GasanOgwangdae</td>
</tr>
<tr>
<td>8th Mar 2019</td>
<td>Gangwon-do Provincial Intangible Cultural Heritage No.31. Sokcho Saja Nori</td>
</tr>
<tr>
<td>2nd Aug 2010</td>
<td>Gyeonggi-do Provincial Intangible Cultural Heritage No.52. Toegyewon Sandae Nori</td>
</tr>
<tr>
<td>12th Jun 2003</td>
<td>Gyeongsangnam-do Provincial Intangible Cultural Heritage No.27. Jinju Ogwangdae</td>
</tr>
<tr>
<td>14th Aug 2017</td>
<td>Gyeongsangbuk-do Provincial Intangible Cultural Heritage No.42. Yecheon Cheongdan Noreum</td>
</tr>
</tbody>
</table>

#### (v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

Identifying and defining intangible cultural heritage elements is generally carried out during their designation process. Communities, groups, or individuals who practice a particular intangible cultural heritage element, both men and women, or researchers who study and survey the element make a request to the local government or to the CHA for its designation. The government then commissions researchers to collect information about the intangible cultural heritage element concerned. Researchers conduct historical research and contact individual practitioners, communities, other researchers, and relevant NGOs to gather information on the origins of the element and its history of transmission. They perform extensive interviews with stakeholders to collect their opinions. After the researchers present their reports to the government, the government consults with the Intangible Cultural Heritage Committee and makes a final determination on the designation of the element.

All 18 mask dance dramas have been identified, defined, and designated through this process. Among these, the most recent case is the Jinju Ogwangdae. The designation process for Jinju Ogwangdae started as a grassroots civic movement among local citizens to safeguard their home region's intangible cultural heritage. This process also held true for the mask dance dramas originating from regions now in North Korea.
The national and provincial intangible cultural heritage inventories are updated through periodic surveys every five years as mandated by the Act on the Safeguarding and Promotion of Intangible Cultural Heritage. The periodic survey of an element includes field research, observation of performances, and interviews with practitioners, all carried out by experts in the relevant fields. Periodic reports also feature information on the current state of transmission, the individuals, groups, and communities concerned, level of public awareness of the element, transmission education, safeguarding activities, and expert suggestions. New elements are added to the inventories as well, typically multiple times per year.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The national and provincial intangible cultural heritage inventories are updated in two ways: through the periodic reporting process and by the addition of new elements to the inventories. Periodic reporting is mandated by the Act on the Safeguarding and Promotion of Intangible Cultural Heritage. Periodic survey of an element includes field research, observation of performances, and interviews with practitioners, all carried out by experts in the relevant fields. Periodic reports also provide information on the current state of transmission, the individuals, groups, and communities concerned, level of public awareness of the element, transmission education, safeguarding activities, government subsidies, and expert suggestions. Once submitted, the reports are examined by the responsible departments within the government and reflected in the management of the inventories. Adding a new element to the national or provincial inventory requires field research, in-depth interviews, observation, and deliberation by the Intangible Cultural Heritage Committee. New elements continue to be entered onto the inventories year-round, providing updates to them on a frequent basis.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The Information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

a. National Intangible Cultural Heritage Inventory(English)
http://english.cha.go.kr/chaen/search/selectGeneralSearchList.do?mn=EN_02_02
The URL Contains all 135 elements. Since 18 elements are nominated in this dossier, 18 different URLs exist(13 in English, 5 in Korean). There is an attached file named ICH-02-2021-EN(Republic of Korea_Talchum) inventory.doc containing all 18 URLs and texts including original english texts, original korean texts, translated texts.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.
documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;

- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;

- ten recent photographs in high definition;

- grant(s) of rights corresponding to the photos (Form ICH-07-photo);

- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;

The video will be completed and submitted to the secretariat by 30th September 2020. Due to the restrictions caused by COVID-19 pandemic, some features (filming of interviews, performances) were not completed.

- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

1. Research results

Cultural Heritage Administration. 2016. Muhyeongmunhwajaeiyagiyeohaeng (Travel with Stories of Intangible Cultural Heritage).


Jeong, Sang-bak. 1990. Ogwangdaehadulloreumyeongou (Study of "Five Clowns" and "Field Plays"). Jimmundang.


Son, Tae-do. 2013. Hanguk-uijeonjeonggeukgeusaerounyeonguro-uihchoda (Toward a Novel
Minsogwon.

2. Documentation results
National Research Institute of Cultural Heritage. 1999. Gangneungdanoje (GangneungDano Festival).
National Research Institute of Cultural Heritage. 2001. Bukcheongsajanoreum (Bukcheong Lion Play).
National Research Institute of Cultural Heritage. 2001. Suyeongyaryu (Suyeong Field Play).
National Research Institute of Cultural Heritage. 2001. Tongyeongogwangdae (Five Clowns of Tongyeong).
National Research Institute of Cultural Heritage. 2006. Songpasandaenori (Songpa Mask Dance).

3. Conference proceedings

4. Audiovisual materials
Audiovisual recordings of the 13 nationally designated mask-dance dramas produced by the National Research Institute of Cultural Heritage.
talchum (Talchum, An Exciting Play of Satire and Humor).
Korean Broadcasting System. 2012, September 27. Yeoksaseupesyeol: cheonsabaek(1400) nyeonjeon-uihallyu, mimajitalchum (Talchum of Mimaji, A Korean Wave from 1,400 Years Back).

5. Websites
Encyclopedia of Korean Performing Arts
https://terms.naver.com/list.nhn?cid=56785&categoryId=56785
Encyclopedia of Korean Folk Culture of the National Folk Museum of Korea
http://folkency.nfm.go.kr/kr/dic/21/summary
Global Masks Archive of the International Mask Arts & Culture Organization
http://www.worldmask.org
Intangible Heritage Digital Archive of the National Intangible Heritage Centre
https://www.iha.go.kr/service/index.nihc

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: CHUNG Jae-suk
Title: Administrator, Cultural Heritage Administration, Republic of Korea
Date: 31st March, 2020
Signature: [Signature]

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)